

TRIBHUVAN UNIVERSITY

Faculty of Humanities and Social Sciences

Reconstruction of Normalcy in *Blue mimosa*

A Thesis

**Submitted to the Faculty of Humanities and Social Sciences, Tribhuvan
University in Partial Fulfillment of the requirements for the degree of Master of
Arts in English**

By

Thakur Prasad Khanal

Central Department of English

Kirtipur, Kathmandu

January, 2008

TRIBHUVAN UNIVERSITY**Faculty of Humanities and Social Sciences****Approval Letter**

This is to certify that the thesis entitled “Reconstruction of Normalcy in *Blue mimosa*” by Thakur Prasad Khanal, submitted to the Central Department of English, Tribhuvan University, has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Date: _____

Acknowledgements

I would like to extend my deep gratitude to Dr. Sanjeev Kumar Uprety, the supervisor of this research, who helped me for proper guidelines for this research. In spite of his busy hours, he has kindly helped me with the ideas and suggestions without whom this research would have been impossible to bring in the present form.

I am also grateful to Dr. Krishna Chandra Sharma, head of the Central department of English, Prof. Abhi Subedi, Dr. Arun Gupto, who inspired me to write on this topic, Dr. Beerendra Pandey, Dr. Sangita Rayamajhi, Mr. Bijay Kumar Rauniyar, Mr. Pushpa Acharya, Dr. Anita Dhungel for their valuable suggestions.

Similarly, I am also grateful to my family who have always encouraged and motivated me during college hours. I must acknowledge to my friends at T.U. for their direct and indirect tips during the writing period of this thesis. Finally, I would also like to thank my colleagues Sushma Pokhrel, Jhabindra Ghimire, Rabindra Ghishing, Subhadra Pokharel for their moral support and the members of Jee Computer Center, Kirtipur, Kathmandu, for their excellent performance in computer typing.

January, 2008

Thakur Prasad Khanal

Abstract

This research presents the reconstruction of normalcy in the text *Blue Mimosa* (a translated text of Parijat's Nepali novel *Sirish Ko Phool* by Thanka Vilas Varya). The issue of constructing normalcy and stigmatization under the theory of disability study has been undertaken in this research. In light of the theme of reconstructing normalcy Parijat's projection here is to question to the contemporary social norms of life, love, God, death etc. Rather than any individual character Parijat as a whole has been reconstructing her own intellectual and social normalcy with the unique depiction of her characters, plot, structure, theme etc. of the novel.

Contents

ACKNOWLEDGMENTS	III
ABSTRACT	IV
I. Introduction	1-6
1. Parijat	1
2. Parijat's works:	2
II. Disabilities Studies: A Theoretical Methodology	7-20
1. Introduction	7
2. Constructing Normalcy	8
3. Normalcy and stigmatization	9
4. Disability as a Stigma	13
III. A Textual Analysis	21-46
1. Parijat in the Whole Text	21
2. Critical Response on Blue mimosa	21
3. The Analysis of the Text in terms of Normalcy	25
IV. Conclusion	47-48
Works Cited	49

I. Introduction

1. Parijat

Bishnu Kumari Waiba, the well-spread name of Nepali literature is the pen-name of Parijat who was born in Lingey Tea-State below the Meribung Tea-state of Darjeeling on Tuesday 30 Falgun 1990 B.S. She was the daughter of Kalu Singh (K.S.) Waiba and Amrita Moktan. It is found that she has lived for 61 years (B.S. 2050 Baisakh 5). She was one of the leading contemporary female intellectual leaders of Nepal. She has been taken as one of the most progressive and innovative first modern Nepali novelist of her contemporaries.

It is found that Parijat had first admitted in 'Prathamik Pathasala, Darjeeling', located near Limbu Society where she took general knowledge on English, Nepali, Math and Lama language, which is a Buddhist school. Her father had given this proof while admitting her in class two. She had studied in that school from Nursery to class one. So, it was her first school which had been rarely mentioned. Her father had admitted her in "Girls High School" in class two after it. Parijat had studied in 'Nepali Kanya Vidhyalaya' from class two to six. After that she went in Sent Terija where she studied from class seven to Eight. Then after she again went in 'Sharadeshwary" to read class nine and ten. Due to the death of her brother Shiva, she could not pass class Ten and came in Kathmandu. In this way, Bishnu Kumari Waiba had changed four schools while being in Darjeeling but while discussing about Parijat it is said that she has started her Education from 'Nepali Kanya school'.

Parijat's childhood was deeply unhappy. She was a Buddhist by birth. Her mother died while Parijat was still young and her elder brother was drowned shortly afterward. At the age of about thirteen, it seems that she became passionately involved in a love affair that ended in heartbreak and a period of intense depression.

After moving from Darjeeling to Kathmandu she entered in college education. She completed B.A. in 1960 A.D. and later she had her Masters degree in English Literature. It is also said that in view of her own background of tragedy and hardships, it is not wonderful that most of her writings express an attitude of alienation, pessimism and atheism.

2. Parijat's works:

Parijat had started to write informally since she was the student of class six. Her writings were started to be published in Newspaper since 2013 B.S. Her published writings are as follows:

1. *Aspiration* 1993 (Akankshya : Poetry collection)
2. *Blue mimosa* (Sirish ko Phool : Novel)
3. *The Ancient Country* (Adim Desh : Story collection)
4. *The Ignoble* 1968 (Mahattahin : Novel)
5. *The man of prime youth* 1992 (Bainsa ko Manche : Novel)
6. *Sadak Ra Prativa* (Nepali – Story collection)
7. *The Introvert* 1992 (Antarmukhi : Novel)
8. *From the Mustard field and Dreams* 1991 (Toribari Bata Ra Sapanabari : novel)
9. *Inside and Outside the Wall* 1978 (Parkhal Bhitra Ra Bahira : novel)
10. *The Road Chosen by him* 1993 (Usle Rojeko Bato :novel)
11. *With Unsleping Hill* 1997 (Anido Pahadsangai :novel)
12. *The Raped Tear of Salgi* 2001 (Salgiko Balatkrit Ashu : Story collection)
13. *At the bottom of Pine Rhododendron* (Dhupi Salla Ra Laliguransko Phedma)
(Nepali)
14. *The Poems of Parijat* (Parijatka Kabitaharu : Poem collection)

15. *A postural beginning* (Auta Chitramaya Suruwat : Autobiography)
16. *Defined Eyes* (Praivasit Ankharu : novel)
17. *The Half Sky* (Adhi Akash : Essay)
18. *The Boni* (Boni : Novella)
19. *To go and return from Badhasala* (Badhasala Janda Aunda : Story collection)
20. *The Young Present* (Baisalu Bartaman : Poetry Collection)
21. *The Study and Struggle* (Adhyan Ra Sangharsa Autobiography)

Out of these books several creations of Parijat have published in newspaper which is still an incomplete project of investigation.

The very first step of Parijat's writing was started from poetry but it expanded in novelistic field. She created ten novels altogether. Her early phase of novel is taken as an influensive aspect of 1960s trend of English literature. During her early phase she has written 'Sirish ko Phool' (2022), 'Mahattahin' (2025) and *The Man of Prime Youth* (2029) (Bainsko Manche).

If we study the novels written by Parijat we can get existentialists, social progressive, social realist concepts in most of her writings. *Blue mimosa*, 1966 (Sirish Ko Phool), *The Ignoble*, 1968 (Mahattahin) and *The Man of Prime Youth*, 1992 (Bainsa Ko Manche) are its example.

Blue mimosa, 1966 (Sirish Ko Phool) has focused towards the existentialist philosophy, *The Ignoble* (Mahattahin) has highlighted to the nihilistic expression. But *The Man of Prime Youth*, 1992 (Bainsko Manche) has turned its eyes towards the social aspect being in the middle position of existentialism and nihilism. Still it has also failed to depict the issues of social development and social reality. Parijat's writing period was also influenced with such philosophical trends in the global

scenario. She had studied about Kierkegaard, Sartre, Kama, Kafka, Lawrence, Lola, Nietzsche, Freud, Pablov, Dostyabvski etc. And the influence of such writers also can be got in Praijat's writings.

Not only novels but poems are also equally important in literary field of Parijat though She is more popular as novel writer. The sense of disillusionment, frustration and alienation can also be found even in her poems too. Her first collection of poems entitled *Aspirations* (Akanksha) was published in 1953. These poems do not reveal the Parijat of the later times. Since 1980 she has also written several new poems. These differ from her earlier poetry in the sense that they are less personal and more social. Her second collection of poem is very highly regarded although it does perhaps represent an earlier phase in her development as a writer. All these poems are written in first person and are deeply subjective. Some of the earliest compositions such as *Sweep Away* (Sohoresa Jail) are only simple lyrics others such as *To Gopal prasad Rimal's to* (Gopal prasad Rimal Ko prati) have political undertones. Parijat's political views are overtly leftist in the early 1970s, she attempted to initiate a literary movement dubbed Ralpa (an apperalty meaningless term) that would combine ideas drawn from existentialist through with the value of Marxism.

Blue mimosa (Sirish Ko Phool) is probably a her first Nepali novel. According to Shankar Lamichhane this novel has taken us during the period of 1966 in the field of world's literary calendar. Parijat believed in the disillusion of traditional values and the elimination of plot in a story. Since life is plotless, story is supposed to mirror life. Parijat has written many stories in this style. This novel was published in 1966 and got Madan Puraskar, the only award offered in Nepal for the best novel of the year.

There are different kinds of critical response behind this novel. In general socio-political environment of frustration and meaninglessness has been focussed by

many critics. Parijat herself was experiencing deeply frustration and meaninglessness in life, all her inherent ability to experience beauty in life and nature were seriously distorted at that particular juncture. Her indomitable will to survive and her reverence for life had been overpowered and over shadowed by a kind of death wish. She wanted to escape from fear of death and absurdity of life. According to well-spread two-kinds of critical response of the novel, the philosophy of the novel was decadent, its substance is vulgar and obscure, its theme is foolishly imitative of the west. But another group of critics believe that Parijat has brought Nepal into the world of Modern literature with this novel. But Parijat herself has stated it several times that 'Sirish ko Phool' is an expression of extreme frustration and distanced herself with the values, it upholds consciously in her later life. The content of this novel however has a quality to attract every generation and the debate continues. Some critics see in it much more than existentialism and individualism. They tend to suggest an expression of a social outlook in the character of Sakambari-that of rebelliousness and unacceptance of status-quo neither revolt nor submission but unacceptance of absurdities of life and society specially that of the early 60s under panchayat regime.

Taking in consideration to all kinds of situation of contemporary Nepalese society Parijat's whole project is very bold and static in her novel *Sirish Ko Phool (Blue mimosa)*. Parijat, being an unmarried and childless, a status that was not usual for a woman in Nepalese society and that is due to partly her illness and partly it seems to personal preference has tried to create her own space in her real life in the Nepali society. Despite her disability, Parijat is a formidable force in Nepali literature. By the same token She has created 'Bari' to represent her own space and to create her own kind of normalcy in the society. "Bari" is that sort of individual who has successfully created her intellectual and social norm in the novel. It is not only Bari,

but as a whole Parijat's project is to create her own social and intellectual norm through the form, structure, plot and theme of the novel. Bari has been presented as a rebellious warrior, Suyogveer and Shivaraj are in victimized form and other minor characters as well as offstage characters are also the symbolic and ironic characters to reflect the wholistic formation of social normally in the novel. In short, Parijat has constructed her own unique norm by challenging to the so-called fittedness of social norms of contemporary period. She has crossed the attitudinal barriers of social norms with her unique characters.

II. Disabilities Studies: A Theoretical Methodology

1. Introduction

Disability study is a new field of study that claims its space in contested area, trace its existence and justify its assertions in the form of discipline. It is very inclusive term that hugs to all the largest minority groups of global scenerio. It centers neither to the western field nor eastern or non-western But all. So, it is a new discourse.

The very bitter reality is that people with disabilities have been isolated, observed, and marginalized from mainstream society. This study search the space of such people relating it with the issues of the basic formation of disability, the concept, out come and reality in detail. It questions about is there not something to be gained by all people from exploring the ways that the body in this variations is metaphorized, disbursed. It required a base of knowledge and familiarity with discursive terms and methodologies. The very first and essential aspect under disability study is the study of "Normalcy and its construction". Disability study questions to the social formation of normalcy and the way of taking somebody or something as disabled. It says that Is the 'normal' or 'able' person is already fully up to speed on any subject? It is who that determines the normal and abnormal? What are the basic demarcations of "able" and "disable"? etc. The critics of disability study go very far from "Pity" or "empathy" and seek the social, political, individual and intellectual space of so called abnormal people in the society. Disability studies, for the most part stops unequal power transaction in favour of advocacy, investigation, inquiry, archeology, genealogy, dialectic and deconstruction. So, the construction of normalcy and the issue of stigma are the most striking aspects under the field of Disability study.

2. Constructing Normalcy:

All of us are living in the world of norms. Norms are such aspects that categorize us in different ranks. Everywhere norms are functioning as the vital aspect to determine one's position. Whether it is society or education, politics, power everywhere norms are becoming crucial part to give the position of us. The matter of 'able' and 'disable' also moves around the concept of construction of the normalcy. "The problem is not the person with disabilities: But the problem is the way that normalcy is constructed to create the 'problem' of the disabled person (Davis J. Lennard 9). So what are the actual social norms and who and how they are constructed is very discursive aspects.

A common assumption would be that some concept of the norm must have always existed. After all, people seem to have an inherent desire to compare themselves to other. But the idea of a norm is less a condition of human nature that it is a feature of a certain kind of society. (Davis J. Lennard 9)

Thus, some concept of norm must have existed in any society. By taking the demarkation line with the pre-privileged norms of any specific society people are categorized in the group of 'able' and 'disable'. People try to compare with other and form an idea about it. The responsibility is possessed by the society rather than an individual in formation of norms.

Another concept which is inter-related with the construction of normalcy under the disability study is the concept of 'Stigma'. Stigmatization and constructing normalcy exist associatively between each other. But these both terminologies are different in their position. The former is a kind of mark of disgrace where as the later

is medium of the base through which something or somebody is stigmatized in any society.

3. Normalcy and stigmatization

Stigma is a mark of disgrace associated with a particular circumstance, quality, or a person. It is a social, cultural and psychological construct which is understood as a kind of negative values and attributes of the society. Stigma is any condition, attribute, or behaviour that symbolically marked off the Bearer as culturally unacceptable or inferior with the consequent feelings of shame, guilt and disgrace. In other words, it is a social process or related to personal experience characterized by exclusion, rejection, blame or devaluation that result from experience of anticipation of an adverse social judgement about a person or a group. In any society, stigma has a negative connotation and its discrediting effect are very adverse:

. . . sometimes it is also called a failing, a shortcoming, a handicap. It constitutes a special discrepancy between vital and actual social identity for example the kind that causes us to reclassify an individual from one socially anticipated category to a different but equally well-anticipated one, and the kind that causes us to alter our estimation of the individual upward. Note, too, that not all undesirable attributes are at issue, but only those which are incongruous with our stereotype of what a given type of individual should be. (Goffman 204)

It is thus, a social categorization that legitimates the negative attributes because differences are highlighted than similarity.

No people in this world is exactly alike. The variations in shape, size, skin, colour, gender, cultural background etc can be stigmatized at any time. That's why Erving Goffman says, "Stigma is equivalent to understand differentness" (qtd. in

coleman 217). First, any human differences serves as the preliminary requisite to be stigmatized. Secondary, to be stigmatized is an inescapable fate as this process depends upon cultural and historical background. "No one really ever knows when if her she will acquire a stigma or when societal norms might change to stigmatize a trait he or she already posses" (Coleman 226). In this sense stigma is the social factor and it becomes necessity of non-stigmatized groups. Those possessing power of dominant group in the society determine the concept of stigmas, which human differences are desired and which are not. So, the stigmatized people are always marginalized from the mainstream of the community simply because they donot relate to the norm of a specific culture and thus possess an undesired difference from what the norm anticipates.

In this regard, it has become necessary to understand the concept of the norm in the prevalent society because anyone can be stigmatized at any time. The concept of normalcy is again a social, it is not fixed and shaped by cultural, historical and social forces. "Normality becomes the supreme goal for many stigmatized individuals until they realize that there is no precise definition of normality except what they would be without their stigma" (Goeffman 225). A man is stigmatized because he fails to represent the majority of the population. That is why Lerner J. Davis says", The concept of the norm, unlike that of an ideal, implies the majority of the population must or should somehow be part of the norm" (13). Ultimately, average then becomes paradoxically a kind of ideal, devoutly to be wished. In this way, the various extremes of human traits as tallness, shortness, high, intelligence, ambitiousness, strength etc would have been seen as errors. Such differences are therefore stigmatized in the long-run. In a way, the construction of normalcy divides

the total population into standard and non-standard sub-population as well as conceiving norm and non-norm.

Stigma is a human construction, which legitimizes the negative attributes to the human differences. The process of stigmatization occurs only when the social control component is imposed or the undesired differentness leads to some restriction in physical and social mobility. Besides, it also restricts access to the opportunities that allow an individual to develop his/her potential. In addition, stigmatized people are segregated, ignored, neglected, and isolated from every social participation. Negative attributes related to stigmatized people are thus cast down from the societal periphery. For instance, the dwarf people in every society is marginalized simply because they do not fulfill the pre-requisite for being normal. As they lack in their height they are stigmatized in every socio-factors. Though they are used in movies they are not portrayed as the main protagonist; they simply partake in the role of idiots, and foolish. In this way, they are used as the objects of the entertainment rather than the subjects, and their contribution is seen as inferior. Not only this, they are given less priority in the other jobs too. People do not suspect on their capability to work but they suspect on their difference, which they do not represent with the majority of the population with such attributes they were deprived and marginalized in every sectors.

Stigma often results in a special kind of downward mobility. Part of the power of stigmatization lies in the realization that people who are stigmatized or acquire to stigma lose their place in the social hierarchy. Consequently, most people want to ensure that they are counted in the non stigmatized "Majority". This of course, leads to more stigmatization. (Coleman 218).

Different ideologies are constructed by the society to prove that the stigmatized people are fundamentally inferior than the so called normal beings. Nevertheless, they were even regarded as less than humans - the "other". Thus, stigmatized groups are not treated on equal grounds.

We construct a stigma-theory, an ideology to explain his inferiority and account for the danger he represents, sometimes rationalizing an animosity based on the differences, such as those of social class. We use specific stigma terms such as cripple, bastard, moran in our daily discourse as a source of metaphor and imagery, typically without giving thought to the original meaning. (Goffman 205)

Thus, stigmatization appears to be uncontrollable because any human difference serves as the basis for stigma. Moreover, it also manifests the underlying fear of being stigmatized as anyone can be stigmatized at any time. Stigmatized people's necessity in order to feel good about themselves. They possess false superiority thereby enslaving the concept that stigmatized people are fundamentally inferior. Likewise, non-stigmatized people convey a sense of inferiority to stigmatized people as invisible, non-existent or dead through social avoidance and social-rejection.

Consequently, stigmatized people accept themselves as "Other" in the society. They accept their derogatory, self-hate and devalued status as the puppets of the social system. This is a kind of social and psychological death to them. Stigmatized people thus became dependent, passive, helpless and childlike because that is what expected from them. In fact, they internalized what theoretical norm desires them to be and ". . . to agree that he does indeed fall short of what he really thought to be . . ." (Goffman 206) social rejection or avoidance affect not only the stigmatized individuals but also

everyone who is socially involved with them as family, friends, and relatives. A kind of permanent social rejection forces people to limit their relationship to other stigmatized people and to those whom social bond outweigh the stigma such as family members. Hence, Paradoxical societal norms establish a subordinate and dependent position for stigmatized people. Stigma is in fact, the need of non-stigmatized people to maintain a sense of supremacy. It is thus seen as social taboo.

On the whole, Stigma is a complex phenomenon of the society and it is ambiguous and arbitrarily defined. Basically, any human differences, different cultural background, or any other undesired attributes qualify to be stigmatized. The dominant group of the society judges the other groups. In part, stigma reflects the value judgement of other groups thereby creating a sense of supremacy. On this account, stigma is a dynamic and powerful social tool:

If a stigma is a social construct, constructed by culture, by social groups, and by individual to designate some human difference as discrediting, then the stigmatization process is indeed a powerful and pernicious social tool. The inferiority/superiority issue is a most interesting way of understanding how and why people continue to stigmatize. (Coleman 218)

Therefore, stigma is an open-ended synthesis that continuous from one generation to the next.

4. Disability as a Stigma

Disability is taken as stigmatization because it appears lack of bodily appearance which the society seldom desires. In order to understand the disabled body, one must return to the concept of the norm because society desires for the hegemony of normalcy. Unable to perform any social function due to lack in physical

appearance is perceived to be as error or fault in the prevalent social circumstances. In other words, disability is stereotyped with negative attitudes. Again, the concept of disability is a social construction" Thus, disability is a powerful social construct within most existing societies and because we are presented with conflicting images of it, disabled people have been placed into the role of abnormal outsider whose lives and experiences are hidden from the 'normal' majority" (Ghai 46). Not only this even WHO (World Health Organization) have stressed on the concept of normalcy and perceived disabled personality as non-norm. According to WHO, "In the context of health experiences, a disability is any restriction or lack of ability to perform any activity in the manner or within the range considered normal for a human being" (46). This definition implies that in order to understand disability one must be clear with the concept of normalcy.

Disability is again a cultural and historical construction fabricated by the socio-factors. It is therefore a broad term that cluster ideological categories as sick, deformed, ugly, old, afflicted, abnormal etc. which disadvantaged people by devaluating bodies that do not confirm to certain cultural standards. Disability therefore refused to be normalized, neutralized or harmogenized. in this sense, disability functions to preserve and validate such privileged designations as beautiful, healthy, normal, fit, competent, and intelligent all of which can claim such status and reside within these social identifies. It is, then, the various interactions between bodies and world that create disability from the human variation and instabiilty. In this regard, disability is shaped by history, defined by particularity, and negates the stable physical state of being. In short, the concept of disability writes a heterogenous group of people whose commonality is being considered as abnormal. It is a social reality than a biological reality.

Society thus exhibits a structural amnesia about a particular category of people, who, because they do not fit into the hegemonic discourse of 'normality' are excluded, separated and socially disempowered. The social and cultural apartheid, is sustained by the existence of a build environment which lacks amenities for the disabled and solely caters to the needs of the more complete and able-bodies 'other'. This social disregard coupled with experiences of social, economic and political subjugation deny the disabled a voice, a space, and even power to disrupt these deeply entrenched normative leads that deprive them their social presence and any semblance of identity. (16)

In this way, disability studies centres on the concept of the normal aspect of life. A person with disability is rejected from the social discourse because they are considered in some way "defective". somehow, disability relates to the majority of population as perfect. "To be perfect was being seen as a social necessity. . . ." (Fontaine 45) perfection is thus always desired by the society in terms of physical, emotional, and intellectual states.

Disability is a socially constructed from the biological reality because our cultures idealizes the body and demands that we must have control upon it. Able-bodies thus dictates upon the disabled body and their knowledge is always silenced and invalidated. Moreover, the nature of disability has often very little to do with the individual's capabilities and true characteristics. The stigma and stereotypes are the cause of the discrimination, must more than the disability itself. Hence ,it could be argued that the disability is not the cause at all, that the social reaction to disability is the cause. Susan Wendell thus says:

The power of culture alone to construct a disability is revealed when we consider bodily differences - deviations from a society's conception of a "normal" or acceptable body - that, although they cause little or no function or physical difficulty for the person who has them, constitute major social disabilities" (44).

Social structure therefore draws the artificial line that separates "disabled people" from others. Disability is therefore, seen as otherness and discriminated from the majority of the society.

Being disabled is being different. To be disabled is to face experiences which are different to those of non-disabled people. For many people it involves institutionalization and segregation from the mainstream of the community in education, work, housing and other activities. Prejudice and discrimination are based on the appearance. People are judged not on their ability but on the way they look and disabled people are marginalized because they look different. The difference is caused by disability. Discrimination results when this difference triggers off the negative attitudes towards disability that are held by the other person. Most importantly, the attitudes towards disability are not formed accidentally. They are the obvious outcome of a society that values competition between people. People are judged according to their success in education, work, marriage, the ability to produce (healthy) offspring, creativity, and beauty. As a result of segregation, disabled people have fewer opportunities to acquire the skills necessary for a good job, and their education is substandard.

The questions of the definition of "Person with disability" is how persons with disabilities perceived themselves as knotty and complex. It is not accident that these questions are emerging at the same time that the status of person with disabilities in a

society is changing dramatically. However, there are many cultures which associates disability with sin, shame and feelings of guilt too. persons who cannot fulfill socially recognized roles or do not have the potential for performing such roles in the society may be referred to negatively as being 'handicapped'. The stigma associated with such disabilities emanates from the fear of discriminatory behaviour from others. The total dependence of such individuals on their family members for the performance of necessary social and other functions is an alternate explanation for the intensified fear of stigma and alienation exhibited by the family concerned. Disability is often associated with superstition, the belief that extra-terrestrial influence caused the disability, which enables their existence to be reorganized, although for the individuals concerned, they are socially isolated and become objects of pity, if not fear and hatred.

Besides, disability has always been perceived negatively from the very beginning. It has been historicized with negative attributes and considered them as the agents of evil, satan or devil. During Greek and Roman times, disabled children were exiled, burned or thrown into the river. Not only the disabled children but even weak children were exiled because they could not perform any functional work in the society and proves to be burden to the nation. Likewise, mentally retarded people are sold as slaves or beggars. In addition, at Rome, disabled people served as amusement for the wealthy family and mentally retarded people for the amusement of the household and its guest. This is how, society perceived them as "Other" and negates them in every social participation. Furthermore, disabled people were even seen as public threats that create a social enigma among the people as well.

No doubt throughout premodern history the disabled population formed a small through resilient minority - a minority always exposed

to the prejudices of the majority, not only because they could not partake of normal life, but also because they represented evil or were seen as public threats." (79-80).

So, people reacts the disabled people cruelly as the penalties of the social system such as -legal sanctions, church exclusion, starvation, exile or even death.

The moral model of defining disability is particularly burden some. Disabled or sick people are excused from the normal obligation of society as going to school, getting a job, taking on family responsibility etc. Disabled persons who cannot perform or socially recognized roles or the capability for performing such roles may be referred to negatively as being 'handicapped'. The stigma associated with such disabilities emanates from the fear of discriminatory behaviour from others, because of the inability of the person concerned to perform expected roles. On this account, disabled persons are socially unacceptable where they themselves accept as burdensome. Not only this in a poverty-stricken developing societies where additional hands are always needed to assist with family work, thereby supplementing family income, the existence of a person with a disability is considered a curse or unfortunate fate for the family. Furthermore, the loss of family labour reduce the family resources to care for the needs of a child. So, disability results the child's potential income to the family. The presence of a disabled person in a family is considered a life-long problem because the person concerned is expected to remain always dependent on other family members for support. Thus, disability is seen as social burden.

As disabled potential contributions to society is ignored or denied, a disabled person is often seen as a burden, as useless and essentially a non-person. Although activists have increased their efforts to redefine disability as a social phenomenon and the negative reactions, disability is still viewed, for the most part, as a flaw that

somehow reflects the lesser value of that person. Stigma often inhibits or makes impossible healthy social or familial relationships, which thereby adversely affects the full integration of disabled people into social structures and institutions. In addition, a deep seated belief in most cultures that disabled child shames the child, as a result of embodiment of some kind of former sin of the family. This stigma attaches both to the child and the parent in the form of guilt about who and what they are and often leads to parental abandonment, neglect, or abuse. As for an instance, In zambia, in a large family, the majority of parents will only educate a child without a disability. In Africa children are seen as future security, so a family will not put effort or hope into a child who is disabled. So, the parents may blame their child or themselves and they see disability as a burden. Therefore, disabled child has no future, likewise, disabled people are often deliberately denied in education, insurance, health care, and employment. In essence, they are deprived of the fundamental right to life and development.

The attitude that a disabled child is not significant effort required to advance his/her personal or social development leads to emotional abuse and feelings of isolation, low self-esteem and worthlessness for the disabled child as well as the disabled personality. Sometimes, parental neglect is compounded by others in the community who encourage the family to ignore the disabled child by reinforcing prevalent ideas of a disabled person's worthlessness. Anita Ghai hence says:

The personal tragedy model posits a "better dead than disabled" approach and reinforces the stereotype that the disabled cannot be happy or enjoy an adequate quality of life. The disabled person's problems are perceived to result from bodily impairment and a troubled mind, rather than a failure of society to meet that the person's need in

terms of appropriate human help and accessibility. This understanding places specific burdens on disabled to reconstruct themselves as normal people as they contend with both implicit and explicit assumption about their reluctance to acknowledge their disabled existence. Consequently, disabled people are subjected to many disabling expectations by the able-bodied society. (37).

Disability is thus, simply unacceptable and therefore, made the disabled themselves negate their existence. It is seen as public enigma and public threats. To be disabled is being "Other" in the social group. Furthermore, disabled personalities are not treated on equal grounds. They were marginalized in every sectors as in health, education, economy and others. In short, disabled people are socially unacceptable in one or the other way. It is measured in terms of the social conceptual framework of norms.

III. A Textual Analysis

1. Parijat in the Whole Text

Moving around the admirable simplicity the text *Blue mimosa* (Sherish Ko Phool) reflects an unusual situation from its different corners to give indirect construction of contemporary social norms. A 45-years-old ex-warrior Suyogveer, falls in love with a much younger woman– a rebel in terms of mainstream tradition, religion who is an unusual woman for her times. This sort of depiction of both main characters indirectly refers Parijat's question to contemporary norms of the society. Suyogveer is the central character. He evolves in his realization through his limited encounters and interactions with 24-years-old Sakumbari, the woman on whom his heart is set. Shiva, the woman's brother is Suyogveer's friend. There is a bond developed over their mutual passion for alcohol. Suyogveer, a person who recklessly toyed with Several women in the battlefield, finds it overwhelming that he has finally hopelessly fallen in love with one. The effective technique of Parijat is that the woman is neither of his age nor an epitome of traditional beauty, but one of the central character.

2. Critical Response on *Blue mimosa*

Since the first publication of Parijat's *Blue mimosa* (1966) several critics have commented on the different aspects of the novel. Most of the critics have focused upon the uselessness of the human life as the main subject matter of the novel. The excess emphasis on existentialistic nihilism can be get in almost all critics. The novel makes its subject matter to the experiences of the life story of middle and lower-middle class family members.

By taking regard of the existential interpretation Rajendra Subedi comments in his book "Shirjan Bidhaka Paridhima Parijat (1997) that Parijat tries to show the

uselessness of human life and activities. Suyog and Sakumbari both main characters represent the meaninglessness of human life. His concept can be clear with his following expression.

Life is meaningless. It has no any existence. Suyog is completely senseless army man and Bari regards life only an identity of existence. Parijat has tried to establish the meaninglessness of human life by presenting two oppositional characters Bari and Suyog who are in the form of opposite age, sex and conceptual frame of life." (My Translation - 22)

Similarly Shankar Lamichhane's preface (Bhumica) about this novel has also been attacked by different critics. Govinda Bhatta writes in *Parijat Smiriti Grantha* (1995) that the preface written by Shankar Lamichhane has reduced the importance of novel instead of focusing upon the actual point. His description of "Sunyabad" confuses its reader. (My translation - 110).

Standing at the same point Prof. Dr. Abhi Subedi in his book "Nepali Literature : background and history (1978) writes:

Shanker Lamichhane has written a long preface to this book, which tends to take this novel sometimes out of its range. But the novel itself is enough to stand on its own. She has created a woman character in this novel who represents the absurdity of existence [. . .] She is an emaciated and mysterious lady. She is reminiscent of all the archetypal women. She is not beautiful but she has an aura about her that attracts men towards her and they cannot see beyond her. (120-121)

Another critics Michael Hutt, Lecturer in Nepali, Editor South Asia Research School of Oriental and African Studies London associates the meaning of novel with Nepali

context. He opposes nihilistic and existentialist explanation of the novel. He submerges

I do not think that Parijat herself thought of Shiris Ko Phool as a work of nihilism, existentialism or anything else until other people began to apply these labels to it [. . .] she named herself after a flower [. . .] the terms that have been used by critics who have analyzed it may have been borrowed, but the characterizations, metaphors and theme of the novel spring from a wholly Nepali context ... (6).

By observing the sense of alienation and meaninglessness of the novel another critics of Parijat's *Blue mimosa*, Dr. Shreedhar Gautam writes.

The *Blue mimosa* impliedly reflects a sense of alienation and meaninglessness seen in our society. It conveys an idea that every person is responsible for his or her own deeds, and it is for the individual to give meaning to one's life. It opposes cruelty, inhumanity. Vulgarly and inequality in all forms (4)

Another Critic Govinda Bhatta relates the concept of novel with some important followers of existentialism. He comments the novel as the opposition of system and regularity. Relating the theme of novel with the novels of Kamu, Zola and Lawrence he writes:

. . . *Blue mimosa* doesn't possess any systems and regularity. It includes only dialogue and self-expression of an unmarried man and women. It has hidden some novels of Kamu, Lawrence and Zola who are novelists of existentialism. (113-My translation).

In this sense most of the Critical views seem that Parijat's effort is to depict the general socio political environment of frustration and meaninglessness. It is said that

Parijat herself was experiencing deeply the frustration and meaninglessness in life, all her inherent ability to extrence beauty in life and nature were seriously dictated at that Particular Juncture. Her indomitable will to Survive and her reverence for life has been overpowered and overshadowed by a kind of death wish. About Parijat most o the critics have storted philosophising that life is absurd, love is meaningless or rather meaninglessness is love. They've imposed Kafa and Camu's concept in her novel *Blue mimosa*.

Another critics of *Blue mimosa* Sundra Zeidenstein while writing the introduction of the translated text of "Shirish Ko Phool" writes:

The novel especially reminds us of Camous and his stranger. Parijat says that two of her favourite western writers are Sartre and Camous because she has found in them an affinity to her own feelings about life. But she maintains that the characters and situations described in her novel reflect, at least metaphorically, the life of Kathmandu's intellectuals. She sees life in Kathmandu as complex, difficult and frustrating, just as the life of any city must be. In her novel she portrays it as an empty, sterile plare where meaningful life has come to a standstill and the motions of life go on as a matter of habit and rutine.

(Introduction III)

Thus, it seems that critical reviews focuses mostly to the single subject matter of the meaninglessness, uselessness of love, life, etc. Some of the articles published often in newspapers about Parijat and her novel *Blue mimosa* have also given regularity to the same kind of critical responses. For example Aparajita Acharya writes in her article in the Kathmandu Post on Jan 6- 2008 that "the tale reminds uncertainble within the bounchries of a lone philosophy with its characters running from one and of the

spectrum to the next. If a parallel sought in these forms, the story perhaps can be better aligned with existential nihilism." (The Kathmandu Post-5). To some extent her expression in this article seems a bit wide in interpretation in comparison to others but she is also not far from the shadow of her predecessors. At this point the issue of intellectual and social normalcy has been found an untouched project of the critics.

3. The Analysis of the Text in terms of Normalcy

The door of the events starts with the reference of the third meeting of narrator (Suyogveer) with Shivaraj in the bar who is taking Suyogveer to his home towards Vishalnagar. Suyogveer sees a compound encircled by mimosa trees when he reaches there. He (Shivaraj) introduces his sister Sakumbari, 24-year-old girl who is too thin, and sitting home due to physical abnormality. She also seems strange in nature. This sort of entrance of the main character is one of the purposes of Parijat to depict her unique character to question the general expectation of the norm that should be in any female characters of that society.

". . . I saw a woman of twenty-six. Unnoticed by my friend, I studied her colouring, her clothing, her height and weight, her expression, the way she walked, everything. In her white sari and sleeveless white blouse, with her long hair loose, she could not be called an ugly woman. Noticing us she glanced our way and then. Without curiosity, walked towards the well." (1)

At this point Parijat's character is presented in a unique manner. Her coloring, clothing, height, weight, expression and ways of behavior have been presented in a unique form right from the beginning part of the novel. It seems that by seeing their own way of dealing in almost all the family members of Shivaraj, Suyogveer is in confusion. "I wanted to laugh in turn at her name, her behaviour, her looks, but my

laughter also froze" (3). Suyogveer's expression also shows that Bari is in completely strange from. Her every activities are presented in different manner rather than the general expectation of the society. It is because of this he wants to laugh at her ways of behave Suyog's response at this point reflects the general social expectation.

The second part of the novel starts with the brief description of the friendship between Shivaraj and Suyogveer in relation to their drinking habit. By origin Shivaraj has been presented as a mixed-culture originated man "He was of mixed caste since his maternal grandmother's time, and he himself was the son of a Chhetri father and Gurung mother." (5) Similarly the narrator (Suyogveer) says his dual way of living. He says neither he is really honest to himself nor to other but even though he has not feeling quite to himself. Parijat shows the autonomy of the norm of life in the case of Suyogveer. Suyogveer is forty-six, but unmarried, he is a retired army due to the skin disease, may be scabies and living his own way of life is another important aspect of Parijat in her novel to construct her own normalcy. The general expectation of the society is that a person should have the proper settlement of life, family and way of behave. But Suyogveer is unmarried till the age of forty-six. He is also living his own way of life without taking any concern to the society and its expectation. He has been depicted in a static manner by challenging to the society in the form of complete ignorance towards it. Not only this, when we see the definition of life in the view of Suyogveer we can get another unique logic of Parijat. Her way of unique logic of Parijat. Her way of the interpretation of life is highly distinct than the general way of definition. Parijat is trying to search the meaning of life in her own project being far from contemporary social concept. Her this concept can be understood through Suyogveers this expression.

". . . simply to suffer in life doesn't make life meaningful, shivaraj. All lives are meaningless. This life I am leading now isn't a reaction to my suffering. We suffer until we die. [. . .] Do you understand why I am not bored with life? I came back to spend the rest of my life in my own way, spending each day as it comes. I came back empty [. . .] But I don't want to run away from life. (7).

In this way it seems that Parijat has presented her another important character of the novel also to form own kind of norm or truth. When he defines war at that time also he has his own kind of definition of war. Though there are so many ups and downs in his life he regards himself as an empty but content and satisfied man. It is another example of Parijat in her project. He says:

". . . sitting by the window I began to think over the things shivaraj and I had talked about. I had no other work and no problems to waste with. An empty man. When I put my head on the pillow: [. . .] there was nothing that I had to think about. In a sense my life flowed smoothly, without obstacles. I had found relief. (10).

Shivaraj feels content inside his emptiness. He finds no any problems to suffer in his life. He feels relief. It seems that Shivaraj has to say so many things. He is the bursting form but the reality is that he is living with smoothly and he finds no any obstacles during the course of his life. So he is also living for self. In this source Parijat at this point is trying to show the autonomy of Shiva's life despite so-called frustration.

In the third part Suyogveer goes in Shivaraj's house to give Bari's (Sakambari's) photo which was dropped by her brother. He finds Sukumvari at the home and starts to talk with her. Bari describes about the flowers as a life-killing

orchid. "With them they kill insects. That's why they call this the life-killing orchid."

(13). Bari is highly interested to talk about the flowers and its interesting special characteristic. She says that when any insect come to near to those flowers it closes its mouth and keeps the insects in its trap and they die with suffocation which is very interesting feature of the flowers. By relating the reference of flowers Parijat might have tried to show the unique characteristics of the real life of her main character Sukumvari. Because when Suyogveer is also interested in defining the further details of the functions of the flower Bari is indirectly relating the refrance with life.

"I asked, "If the bees can't settle here, what's the use of this flower?
[. . .] Blowing the cigarette smoke from her mouth, she said, "The flower won't be spoiled: it is secure. I was growing more interested in her. Without looking at her, I said, 'If that is so, why should it bloom without any purpose. A flower must have some kind of purpose. If that flower has the power to kill without having some special blossoms or treature to yield, then what is the meaning of its special characteristics? Since flower has to fade and fall, why can't it die fighting an assailant?
[. . .] How quickly you've moved from flowers to a worn-cut philosophy of life! I forward But she went on. 'If a flower buds of itself and opens for itself and opens for itself and as if accepting some compulsion, falls wether it fights the black-bee or not, then why should it fall suffering the sting of the Black-bee? It falls only for itself. It falls by its own will." (14)

Through this sort of discussion between two main characters Sukumvari and Suyogveer Parijat has tried to give the unique truth of the meaning of life. Bari views that no any insects would come over the flowers. It can bloom according to its own

will and it can fade and fall by its own will which is meaningful and truth in its own position. This kind of indirect expression is her effort to define the cultural, social and intellectual space of the life by reconstructing a new kind of social norm. Not only that even in the context of the love too. Bari defines that one can live a complete life without being in mutual love. "It is love, that's all love. And there is no inevitability about love either. Or about suffering in love. It is possible to live out ones life alone . . . alone." (15) So her concept of love, life, marriage, etc all are in a kind of static and challenging form to the contemporary social system, rules, regulations etc. Parijat is trying to question to the social and cultural definition of life, love and death to create her intellectual space. In every step she is focusing in the life style of Bari who wants to fight with the social system of life in the contemporary society. In another words through this example Parijat is trying to construct her cultural, social and intellectual space within the existing norms of the society in rebellious form.

The forth part of the novel starts with the reference of Suyogveer, who is thoughtfully comparing the concept of the love according to Sukambari and stall-keepers' wife. He finds that Stall keepers' wife loves her husband highly till her last breath but Sukamvari wants to die with her own will without anyone's domination and burden throughout her life. In this sense also Parijat has depicted the role of Sukamvari according to her project of creating her space in the society. Probably due to this sort of unusual behaviour of almost all the members of Bari's family Suyogveer finds the strange environment there and says, "Bari didnot know how to speak properly. Why should I go there where there was no respect or courtesy or affection?" (19). Suyogveer says that absurd love and absurd lives always go hand in hand. It is another unique interrelationship between love, life and absurdity according to Parjat.

Not only that Parijat further shows the unsettled life style of Suyogveer that can be understood through his this expression:

From these thoughts my mind began to wander . . . I am a man without hope. I have never loved any one, though I have touched women."
(20).

Not only Sukamvari's and Suyogveer's but also Shivaraj has also been presented in a unique manner. He is also outcome the so called disciplined norm of society. His this sort of concept has been shown with his expression relating to the alcoholization. He constantly accepts it. He says that "How can I give it up? It is available everywhere. This is the age of alcohol where can you go to get away from it? (21) At the same time Parijat questions even to the present giving an receiving system of the society during that period. When Suyogveer is invited for the birthday party of Bari, Shivaraj requests not to bring any kind of presents because Bari hates it and she may throw it back to his face. It is another example of Bari's unique behave through which Parijat attacks over the so-called civilize norms of the society.

In the fifth part of he novel Suyogveer goes to Bari's house to celebrate her twenty-fourth birthday. Suyog gets himself as an aimless man who moves for no meaning. There is the refrance of unnatural use of alcohol. Suyog remembers his old age and views that he is trying to hide a kind of truth of his life; the reality of his life But it is impossible. Parijat might have been trying to say that now a days we try to hide the reality of our life to be normal people in the society but it is impossible in real life. Because truth is impossible to be hidden. Her his concept can be understood with Suyog's expression "If I had begun to look old how or where could I hide myself, especially from Sakambari's eyes? I wanted to hide but where can you conceal a bitter truth? Can it ever really be hidden?" (24) Suyog feels that Bari always makes

her feelings worthless and she has added something else in him. Suyogveer, a drunkard old man tries to save his heroism in his own form though he has been rewarded as an unmannered and unfitted man for the demand of contemporary society. He says "Suyog Bir Singh, an old man, drunkyard, soldiers – this was my reward for making the naked Khukuri dance in the air. It must preserve this reward for my heroism." (26) In the same way when there is the discussion of old age, Bari views that there is no any meaning' of being old and she wishes to die in time. Her interpretation of living and dying is also based upon her own philosophy. She says "what is the use of living? Why live to be old? Shiva you don't know how to bless; you should say, Die in time'. What is there that is really worth living for?" (26). At this point Parijat is creating her own space in the society in the meaning of living, being old and dying, being in different than that of the societal concept. According to her there is no any effect in living and dying as the society takes it. Bari would like to be defined as whatever other say and it doesn't affect to her.

When the subject matter of war comes Parijat defines it as a crime. For whatever reason one may define the war as meaningful and significant but over all it is a crime. Parijat's this concept can be understood through Bari's express.

"War is a crime, Shiva: The war we fight in someone's name, under someone's orders, is a crime committed by one individual against another. Every killer ought to write his crime on his forehead. It isn't always apparent on the surface." (27)

So, Parijat is trying to create her own norm in terms of war too. People might have shown their glorious achievement through war. But Parijat shows her anti-war concept. She says that it is a kind of crime, for whatever reason we might fight. It is useless.

The sixth part of the novel opens with the reference of 46th birthday of Suyogveer. There is intimate relationship between Shivaraj and Suyogveer. Shivaraj is unmarried. His mother has a dream of her daughter in law. Shivaraj is marriageable. Bari on the other hand tries to fulfill her hunger inside the vast mist of cigarette. Although she is a young girl she has not any sexual desires in her. Suyogveer used to talk even with Majura. He wants to make Mujura his wife who was polite in behavior and well-mannered. But he can not expose it with anybody. Bari used to play with cigarettes and she used to welcome even if the cancer causes her. In this way it seems that the intimacy between Suyogveer and Shivaraj's family has been depended.

Parijat, in this part has been intending to depict the unnatural presentation of Bari. She has been presented as an odd character in her concept and appearance. She is always with cigarette and when Suyogveer says that she will be suffered from cancer, one of the very dangerous disease of contemporary period she welcomes it easily without any kind of seriousness. Her unique characteristics feature can be seen with her expression, "You'll get cancer this way, Bari, and she always answered, "It will be welcome" (32) So it seems that Parijat's one of the main character has been presenting here in the form of guided by her own-truth. It is her another effort to create the identity of Bari.

At the beginning of Seventh part, Suyogveer is waiting to Shivaraj being in his (Shiva's) living-room. At that time Suyogveer sees Bari, lying flat on her back on the green grass. Bari comes near to him when she sees to Suyog and says that she was on her way to the temple with her mother. Suyog asks her if she believes in God. At that time Bari's definition of god, temple and her belief is also different than that of the contemporary society's concept. Parijat wants to define god and its existence through her own way; she is indifferent about the existence of god and at the same time. She

does not have a very good opinion of man either, she believes on "idea god" rather than the "god". Parijat's concept of God can be understood through this sort of definition of God:

"I asked her, "Do you believe in god and worship, Bari? [. . .] It's only a stone. You can commit any crime in front of it and it won't tell anyone. That's why I do believe and in time of need you can shake it by the shoulders and it won't say anything. That's why I don't believe. [. . .] Don't say the 'god' say 'the idea of god'. It's only a concept."

(35-36)

In this manner, because of the concept of Parijat on god and its existence she has tried to construct her own normalcy by questioning to the contemporary society. Bari's dual concept on the existence of god is very important key point of Parijat to define the concept of god. The contemporary social concept of the existence of god is to pray any stone, statue or temple as blindly. But Parijat focuses to the idea 'god' rather than the statue god. She does not mean that one should completely reject the concept of god. But the way of regarding god in only the form of stone-god or temple-god is being questioned by her. It is a kind of message to the society that one should not blindly be the priest of stone-god rather it should be taken in terms of our day to day experience. One should follow the "idea god" to make the life balanced in the society rather than blindly following the idea of praying only stone-god. The stone-god can not wash our every crimes and give as redumption. We should do good in our life which includes the concept of idea-god. And the real existence of god lies in our idea-god concept. So Parijat tries to question to the blind acceptance of the existence of god by forming her own norms in terms of the existence of god. She says that man should have the power of understanding about the god because she says "Washing

away one's sins before the idea of god is completely meaningless. It's just foolishness . . ." (38). But while attacking over the concept of the society Parijat creates the spectrum of society according to the view of Suyogveer who says that if Shivaraj has asked to choose his sisters between Mujura and Bari to make his wife he would choose to Mujura and write "My wife" on the forehead of her. It is Parijat's Satire to the Society.

The eighth part starts with the reference of stall-keeper's wife who had vomitted blood. Suyogveer waits to Shivaraj. He comes and informs that Bari is going to Terai for a month. Suyogveer feels uneasy and a kind of new experience. He feels himself deserted but gives no any credit to anybody. At that time, It seems that Suyog is remembering his whole past. His history moves around him. He had welcomed so many girls, women in his heart during his past-life but that didn't give any pain in separation. But when Bari is going out of the valley he feels alone. A kind of sense of love was growing in him towards the Bari despite her unnatural behaviour. Parijat has tried to show a kind of inner attraction towards so called abnormal behaviour of Bari. No doubt Bari is so-called abnormal character of the novel but towards her abnormality too there is attraction which is another new kind of normality. But interesting thing here is that Parijat does not show any kind of response from Bari's side towards Suyogveer because she is living in her own ways with her own truth. Due to this Bari have neither pain nor happiness in getting and leaving Suyogveer. But the case is different in the condition of Suyogveer.

The nineth part starts with Suyogveer's efforts of forgetting to Bari by touching the insect-killing orchids after the departure of Bari towards Terai. After a month Bari returns. She appears with her long hair and Suyog requests her to let it be long. But Bari behaves oppositely. ". . . I said to her, "Bari, long hair really suits you.

You should let it grow.' When I went there three days later, She was waiting with an inch of hair." (48). "It is Bari's Way of behave. She is living for herself and wants to do according to her own will rather than suyog's wish. Through this example too Parijat is focusing to give the new way of life in context of Bari.

Similarly when there is the reference of Mujura's elopement, Shivaraj feels being insulted in the society because his sister didn't follow the social rule of marriage. But Bari doesn't take much interest on it and simply reacts and forgets it soon. It is another example of Bari who is not more serious and strict-follower of the social rules and regulations. After all Bari fights with the social norms all the time.

Towards the ending part of this section, Parijat is seeking the existence of the life in the society with reference to the past and present through the medium of Suyogveer. His efforts can be understood through this sort of expression:

"I turned the pages of my history, one by one, and in this way I sought my value I wondered, who can give me any value, who can give me importance? What place is there for me in this age? What solace may be set apart for my life? What justice is given me at the hands of civilization and progress? What reward at the hands of man kinds? Where is my refuge?" (51)

Thus, Suyogveer is the victim of social norms here. He is seeking the meaning and the existence of his life. The credit goes to the social norms behind his unidentified situation. Neither he got the value of his life nor he could be fitted in the society in his satisfied manner. Parijat has tried to show the victimized situation of her one of the main character in relation to the normalcy that has been created by the society.

The 10th chapter starts with the discussion of Suyogveer's remembrance of his past crimes, that he had raped the daughter of head-hunter during his army life. He

narrates the events of how did he keep her in trap and do according to his will. No sooner Suyogveer interprets the meaning of death. Parijat has tried to define the concept of death through this event. Her character Suyog, says "If I am to die at the hand of the Japanese that is death. And if you die along with your village that is death, too. There is nothing especially about death" (55).

In the same way Parijat tries to interpret about the uncertainty of the life from the side of the head-hunter's daughter. How easily the death can appear in our life if we see the condition of head-hunter's daughter, is Parijat's another matter of interest in the novel.

In the 11th, 12th and 13th chapters the narrator (Suyogveer) turns towards his history. He remembers his past in Kachin Village of Makhring where he meets a girl who herded buffaloes in Eleventh chapter. Similarly in the 12th part he narrates his remembrance of Orchids that bloom in the Burmese forest in relation to the Matinchi, whose virginity has been used by him. And the thirteenth part starts with the reference of death valley, which means to carry the burden of life.

In these chapters he narrates the pages of his history revealing the reality of his life which wholly relies on crimes. He honestly presents his activities that are not dissimilar from any notorious criminal. His barbarism causes him to commit lots of murdering and rape that proofs him as a rude, in human personality in the society, though he does not care about morality and uncovers the bitter reality truthfully. According to his narration, he has committed three serious crimes during Second World War. One of them is concerned with chin girl, the headhunter's daughter, whom he meets when he is camouflaged in the jungle of Burma. It was midnight; the chin girl was unaware about the encampment of Gurkha regiment in the jungle where she had gone for hunting. Suyogvir views her and wants to plunder that moment.

Abandoning the camouflage, he comes out of the bushes and reaches up to her and begins to coax but her wild heart would not yield. When he catches her in his arm, she tries to leave by knocking him down. Immediately he gets up and grabs her from behind by the hair, he struck her across her tender lips, but the headhunter's daughter challenges him. Inflamed and unable to control himself, he struck her on the head with his rifle butt and she falls over, unconscious, into the bushes. Hence, he does anything he wants with this living corpse. In other words, he shows his beast nature. He rapes and enjoys with her body and finally she dies due to his barbarous hands. Such a bitter as well as unacceptable bit of incident is narrated publicly. In evidence of his past inhumanity, Suyogbir expresses his actions in this way.

I began to play with her. All through the night I toiled with the naked body of a woman. I planed with every part of her, enjoyed every pleasure. If I were an animal I would have been satisfied, but my human instincts were not satisfied. I gave her water to try to bring her to consciousness, but crushed by a gun and a man's passion, she did not move. It did not seem as if I had been playing with her body for a long time. I scratched her naked breasts with my savage nails until they bled. I bit her lips, her cheeks, her neck until they bled. (55-56)

Next, Suyogvir rapes a Kachin girl who herds buffaloes in the village of Makhring. When he was strolling a little distance from camp, a buffalo-herding girl had passed nearby him. He signaled to her with a whistle but she went by disdainfully. However, he followed her, took her arm and showed her some silver coins and a ruby ring and asked to let him plunder. It was another page of his history that becomes clear through the following expression.

Caressing her cheek, I made her understand: 'Sweetheart, why must you raise a wall of ideas against those who are about to die? Come let me plunder you, and you, too, plunder me'. Like a snake hypnotized by playing of the flute, trusting in me she entered the bushes. Slowly the roles petals twisted and fell from her face. I plundered her to my hearts content, she looked helpless. (58).

The last phase of Suyogvir's criminal history surroundings Matinchi, the Burmese father's daughter. She was as beautiful as the red and purple Orchids blossoming throughout the forest. The mind of a soldier is disturbed by her brightening appearance and begins a plot to swallow down her being and virginity. He gives the false words of getting marry with her and makes her another victim. She could not escape from the grab of a notorious convict that is expressed through the mouth of Suyogbir himself as:

I met her often and took freely from her what I wanted. She wanted us to marry and on this basis I went to sleep the night in her bed or brought her to sleep the night in mine. Without affection and without money, I swallowed down everything, her being, and her virginity. And I often told her, 'soon we'll marry Matinchi'. (62)

Suyogbir not only tortures Matinchi by swallowing her virginity with his false words but also tortures physically. When Matinchi understands his conspiracy and tries not to let him escape, he uses his force and leaves her with pain. He honestly tells the truth what he had done wrong to the girl's is signified through his expression. "When I was ready to go Matinchi fell at my knees weeping. I tried to get away from her but I could not. I gave a strong kick at her tender breasts and ran off toward the barracks" (63).

Hence, Suyogveer's honest self-revelation presents him as an odd character of the contemporary society. A human being can be appeared as an animalistic behaviour if we see it from the side of suyogveer. But when the same behave has been observed from the eyes of the women who are raped there is not any safe landing and certainty of their life in the society. Parijat has focused to the uncertain everlastingness of society inside its so called social norms by going inside the inner reality of the sufferers.

The 14th part starts with the reference of the calling of Bari to Suyogveer when both sisters or talking there in Shivaraj's house. He is one of the silent sufferer who has become unable to express his feelings. "I could not do something simple like going to express my love directly or writing a letter." (71) He is running away with the medium of alcohol. He has become unable to express his feelings in the society feeling that he would not be fitted with Bari.

Shivaraj on the other hand wants to create the good image in the society by marrying Bari with an educated and cultivated man of the society. His interest can be clear with his expression.

He was looking for someone who was educated and very cultivated.

When I heard that I sat there as mute as the chair I was sitting on. I felt defeated. (73)

Suyog's heart is deserted here because of the shivaraj's focus to the social norms according to the demand of the society. Parijat is trying to show how an individual suffers due to the direct demand of the social norms. Because despite his bitter history Suyogveer is trying to express his true love to the Sakamvari but becoming unable to do so and squeezing himself in dissatisfaction and irritation. His concept of true love towards Bari can be understood through his this expression.

Love should not bring such pain to life. There are many ways for people to be happy, but how . . .? I could not argue the point any further. I was useless. Those whom I had raped I could not love and the one I loved I could not rape. It was impossible. I could not even imagine such a thing. I was certain that love was nothing but misery and futility." (74).

Suyogveer at this point seems, living in the mist of dissatisfaction and uneasiness of the society. Parijat tries to give the credit of his deserted situation to the demand of Shivaraj's excess emphasis to the social normally in the ironical form.

The fifteenth part is the climax part of the novel. It starts with the discussion of Suyogveer's entrance into Shivaraj's house to meet Bari alone pretending that he has gone there to meet Shivaraj. He says that *Blue mimosa* has bloomed for the second time. He tries to hide his desire inside the imagination of *Blue mimosa*. The sense of true love towards Bari is being uncontrollably increased inside him. There is always limitation of anything. He can not control himself and forgets his own identity, position in the society. He also forgets what will be the result of expressing his love towards Bari. Parijat tries to express that how much one can kill to himself/herself in the name of social normalcy. Suyog's expression reflects his victimization of the social norms and his eruption against it. He says:

As I went on looking at her, I began to feel enraptured. A wonderful vibration spread along my nerves. I forget where I was spurred, involuntarily, by a strange emotion, expressing all the love I felt, I called out 'Bari' [. . .] like an obedient child she came very close as she always did and asked 'why?' [. . .] I was not in control by myself. I was unable to realize the situation consciously. My whole body was

trembling. Impassioned, I caught hold of her white neck and kissed her soft lips. (76-77)

In this way Suyogveer could not keep himself in squized and dissatisfied position in the eyes of the society in expressing his love towards Buri. At last he exposes himself in it. Parijat presents him as an outcome of the forceful capture of the social normally. What ever he did was his interest and however he felt was because of the social norms. He feels humiliated in doing it because of the reason that what will be the reaction of Shivaraj but not because of his expression of love. Bari, to whom he had kissed had not done any bad reaction, rather she didn't move even an inch. No doubt Bari may be and may not be happy with his kiss. But Parijat has shown that Suyogveer's humiliation is because of the concept of Shivaraj who is a spectrum of social set up in terms of contemporary norms. Because Shivaraj is wishing to marry Buri with an educated man and he wants to give the continuation to the contemporary social norms. So Suyog is feeling guilty being conscious about her social prestige. He says "It was a question of prestige of Bari, of self-esteem. I had to bear whatever happened. Bari would tell her brother and Shiva . . .? Who knows what would happen?" (78)

In the sixteenth part of the novel, Suyogveer expresses the pain of the victim with a kind of humiliation. He says that to be the happy in one's life, S/he should be open from everywhere without any bond. "I thought that one should never have to be victim of pain that can not be expressed. Man must be open, like a room without a curtain. Then he will be happy" (80). It seems Suyogveer is living with an inexpressible pain and sufferings. He wishes to live his life without any obstacles in the society. Parijat has tried to show the victimization of Suyogveer's life in the

society where he can not live his complete life using his freedom. To show the irony to the society Parijat says in the from of Suyogveer's that:

I thought, I also must become an orderly person and fit into a niche here. I must laugh, speak, eat, alive. When we are used to a routine, even if it is mismanagement, it goes on as the motion of our life." (81)

Examining on this view of Suyogveer we can say that to be the normal people in any society one must abide by the order of rules and regulations formed by the society, otherwise one would be 'odd' or abnormal in the society. But Parijat tries to attack over the society with this expression. She further views that no man can be alone in this world. For some people one's contemplation over his/her own kind of truth might be appear as an solitude but what other people say solitude is an illusion. His this concept can be understood through the expression of Suyogveer who says:

. . . no man can ever be alone. What we call solitude is only an illusion. We abandon the wretched world, but it would be better if we could abandon ourselves, get away from our innermost selves" (85)

Here "world" for Parijat is the metaphor of the society where one should live with complete bond of the rules and regulations formed by it otherwise one may appear as an abnormal person in the eyes of society though s/he is living inside his/her own complete world.

In the seventeenth part, Suyogveer is not in cool mood even after the seventh day of the event of kissing her. He knows that Bari is being ill and when Mujura requests him to sit there for a while he cannot live there and comes out of Bari's house He himself feels unwell. He is regretting for his own action. He feels whether he interfered in to the life of Bari who wanted to live for herself and die with her own freedom. He tries to run away from his frustration with the medium of wine. He cries

and regrets because of his touch to Bari. Probably the passion of untouched might have been fulfilled but the pain of fulfillment is also not easy to digest to Suyogveer. He wish that Bari's flower should be bloomed with her own will and fade by its own will.

Parijat's diplomatic role here is that it is only Suyogveer who is guessing over so many possibilities of Bari's illness. Suyogveer regrets because he might have tried to disturb the autonomous life of Bari. Bari on the other hand has been kept as mute. She has not reacted in any ways. Suyogveer only remembers Bari's concept of her life that "why a flower should fall suffering the sting of the black-bee. It falls only for itself. and it falls by its own will." (89). By the same way Suyogveer also feels in his one mind that he was not necessarily the cause of Bari's illness.

Thus Parijat's concept is more clear at this situation when Suyogveer says "If I killed myself would I be happy?" (89). Her main attack is that why the man cannot be happy in the society until and unless s/he kills him or her in the name of social norms. Her both main characters are in inexpressible pain and sufferings under the social normally created by the society.

The 18th part starts with Suyogveer's wish of leaving Kathmandu when he is burnt by the regression of his action. He tries to run away from the reality but cannot. he knows that Bari's condition is being worse day by day. He himself feels as timid, criminal and inactive man. Not only Suyogveer but also Shivaraj is also becoming weak and thin day of day. Almost all characters are living in pain and sufferings towards the ending part of this section. But Bari on the other hand is silence since Suyogveer gives her his kiss. Parijat puts her so many ideas and concepts inside the silence of Brai. Not only that Shivaraj and Suyogveer are also the metaphor of the contemporary social norms. Shivaraj always tried to give the continuation of the

social norms but got only dissatisfaction and lack. Suyogveer who tries to express his true love at the last phase of his life resulted in an incomplete and empty man. His speculations over the Bari's illness are merely speculations. He himself says that "I know I was not only base and criminal but a worthless coward as well." (90).

Suyogveer is a defeated character of the society. He has been victimized in the society because of his abnormal presence.

I am weak and cowardly, but Bari is not. [. . .] Bari is remaining silent, restrained by the weight of ego, of pride, of shame. Or possibly she is like this because of Shiva Raj's faith in her." (91).

Through this expression Parijat is trying to create the static new kind of normalcy by taking the base of Bari's and Suyog's life. Suyogveer himself regards as coward and weak because he could not fight with the social rules and regulations but Bari is not in his position. At this point too Parijat is trying to create a kind of new normalcy with her heroine, Bari in the novel.

In the 19th part Suyogveer does not feel any hesitation with the news of Bari's departure towards Terai, rather he wishes that she would be alive and Shivaraj would not kill himself. He regards himself as a living corpse. He regards himself as a victim of his emotion for whatever he did with Sakambri. In reality he had not done any crimes or sin towards her. So he wants to beg excuse with her thinking that Bari might have been shocked due to his behavior. Suyog sees the fallen *Blue mimosa* when he reaches to Bari's houses. When he reaches to the front door Shivaraj's cook was standing there and she informs that Bari had died. This news shocks him badly. He could not accept the reality. He tries to search the existence of Bari's life and at last he accepts the certainty, a fact of Bari's death. She had died by proving his true love as a rape. He says "Bari died proving the emotion of my true love a rape" (97). Parijat has

been trying to depict the victimization of Suyog's life though he really tries to love her. Why does Suyogveer not get the credit of his true love when he inwardly tries to get Bari is Parijat's focused point to blame to the social normally. And by the same token Bari dies without surrounding herself in front of the privileged norms, is her another equally important point to create a new kind of space of social normality with the medium of the Bari.

After all Suyogveer has been resulted in an empty manner in his life who struggled to go against the social normalcy. His deserted realization can be understood through his this sort of expression in definition of life:

The end of this measurable life is death and after that our feelings have no existence. We were unable to see each other clearly and now we never will. After this life there is a great void now I wish for nothing since everything is futile. You did suffocating in darkness and some day I also will die. Here is the value of your life and mine." (98)

At this point rather than imposing any philosophical trend it would be significant to interpret Parijat's concept about the social norms. How does one results in the vast mist of social normalcy and how does it affects to one's life is her implication.

Suyogveer tried to make his life meaningful but became the victim of his abnormalcy which was designed by the society. But Sukumvari is another bold character who lived for herself and died for herself by questioning to the privileged social norms. It would be insignificant to say that Bari died due to Suyog's single kiss. Parijat wants to give the autonomy in the life style of Bari whether she is loved by Suyog or not is not her concern. If any woman dies with a single kiss of a man there would be the piles of the dead body of women in this world in every minutes. So Parijat does not show that Bari was died with Suyog's single kiss. Rather Bari is a heroin of her novel who

struggled to challenge the social norms and died according to her will as she used to wish. At this point Parijat has created new kind of normalcy by challenging to the social norm of contemporary society mainly through the revolutionary character Bari.

The twentieth chapter is the last conclusive part of the novel. Parijat brings Suyogveer and Shivaraj together in the bar in the concluding scene. According to the Suyogveer, his life and Shiva's life is going on meaninglessly. They are living a kind of meaningless life in the absurd world. When love and instinct are died in any human being their life becomes no more different than machine. Mainly it is due to the society that forms the norms, rules and regulations and if one does not appear according to it s/he is started to be treated as an abnormal man. It is because of this Sakumvari has been taken as abnormal, Suyogveer is taken as abnormal in the eyes of society But if we go through their inner life there lies meaningfulness inside their meaninglessness. Due to this Suyog at last says: "I am living in an absurd world and, I always acknowledge, I am living in a great void" (100).

At this point Parijat tries to show that the emptiness in one's life has been caused due to the social normalcy. But If we see Bari's life she has always been struggled to create her own kind of normalcy. She is a lesson to all women to struggle against the privileged social norms as a Christ-figure. Suyogveer is another sufferer social norms who found no meaning in his life. The credit for his this sort of situation also goes to the social norms. In that sense he is a spectrum of society. In the same way Shivaraj who always tried to be guided according to the social norms has also been deserted form at last. In that sense Parijat has been trying to create a new kind of normally by questioning to the privileged social norms through her novel *Blue mimosa* representing her all characters to the different sectors of the society in the symbolic form.

IV. Conclusion

As abnormalcy itself signifies undesirable inside the particular social norms, such characters are doubly marginalized from the mainstream of the society. But Parijat as a whole tries to reconstruct her own intellectual and social normalcy within the existing norms of the society being an individual subject who can decide to herself. Attitudinal barriers arise from negative societal belief about the worth of abnormalcy with disability but Parijat questions crossing such barriers through her characters.

Bari is the silent, suffering heroine who lives and dies according to her own will without surrendering in front of the privileged social norms. She fights through out her life with the barriers of normalcy. Parijat creates a kind of new normalcy in terms of life, love, death & meaning. In this sense she is one of the rebellion of contemporary social norms by saying that one's life should not be judged on the basis of blindly formed social norms. One can feel completeness in living, loving and dying by his/her own ways. So the determining factors on the basis of so called social normalcy has been questioned by Parijat. Her protagonist gives a kind of message that the soft emotional concept of person, mental pain, internal attraction are human nature, but there is not any compulsion that the range of these concepts should be equal in every human being. The concept of god, the way of one's life can appear according to the person, there is not the meaning of one's life if S/he compels to bow down the head to the so called rules and regulations of the society, is another equally forceful project of Parijat in this novel. Her indirect touch lies in questioning to the creation of such norms. Throughout the novel interaction of internal concepts between an unmarried old man with an unmarried young girl has been yoked with an unique presentation to fulfill her aim in relations to some other minor characters. Parijat has

spoken less to express more in the novel. She has been creating new kind of norm not only in the subject matter but in structure too. The theme, structure, message, characters, everywhere a new note of normalcy can be sensed.

Characters with so-called abnormality are fundamentally isolated and are seen as an invisible social group who faces all types of restrictions and limitations. Besides, they suffer the long history of unequal treatment. But Parijat shows that this occurs due to stereotype and prejudices that undermines the capacity to participate in the social scenario. In short, the domination by norm should be challenged to acquire the real identity in the society. It is Parijat's designation of constructing new kind of social and intellectual normalcy.

Works Cited

- Acharya, Aparjita. *Parijat in Sheerish Ko Phool*, The Kathmandu Post, 6 Jan. 2008/5#
- Chapagain, Ninu and Khagendra, Sangraula. *Parijat Smiriti Grantha*. Kathmandu: Parijat Smiriti Kendra 2051 B.S.
- Coleman, Lerita M. "Stigma" Davis 216-231.
- Davis Lennard J. *The Disability Studies Reader*. New York Rutledge, 1997.
- Dhungel, Bhojraj. *Nepali Katha Ra Upnyas*. Kathmandu: M.K. Publishers and Distributers, 2049 B.S.
- Fontaine, Michelle La. *Perfect? An Analysis of the Global Human Genetics Fix*. Hans and Hans and Patri 43-55.
- Gautam, Shreedhar. Parjat and Blue Mimosa. The Kathmandu Post. 17 Feb. 2005/4#.
- Ghai, Anita. (Dis) *Embodied Form Issues of Disabled Women*. New Delhi: Har-Anand Publications, 2003.
- Ghimire, Krishna and Gnawali, Ramprasad. *Akhyankar Parijat*. Kathmandu: Harjuko Pustak Sansar, 2058 B.S.
- Ghimire, Krishna. *Parijatka Dherai Kuraharuma Bibad Chha*. Gorakhapatra. Feb. 20, 2006.
- Goffman, Erving. *Constructing Normalcy*. The Disability Studies Reader. Eds. Lennard J. Davis. New York: Routeldge, 1997. 9-28.
- Hutt, Michael. "Parijat." The Nepal Digest. Feb. 19, 1995/6#
- Regmi, Churamani. *Parijat Parichaya Ra Mulyankan*. Kathmandu: 2050 B.S.
- Subedi, Abhi. *Nepali Literature: Background and history*. Kathmandu: Sajha Prakashan, 1978.
- Subedi, Rajendra. *Shirjanaka Bidhaka Paridhima Parijat*. Utter Pradesh. India: Bhumika Prakashan, 2053 B.S.

Thomas, Garland Rosemarie. *Extraordinary Bodies*. New York: Columbia University Press, 1996.

Winzer, Margaret A. *Disability and Society Before the Eighteenth Century*, Davis 75-109.

Wendell, Susan. *The Rejected Body: Feminist Philosophical Reflections on Disability*. New York. Routledge, 1996.